



Dedicated to Dr. Margaret Jackson

Tonadillas Suite

- I. El tra la la y el punteado
- II. La Maja Dolorosa
- III. El Majo Discreto

ENRIQUE GRANADOS (1867–1916)
 Arranged by RALPH FORD (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute/Piccolo
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B♭ Clarinet
- 3 2nd B♭ Clarinet
- 3 3rd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 2 1st E♭ Alto Saxophone
- 2 2nd E♭ Alto Saxophone
- 1 B♭ Tenor Saxophone
- 1 E♭ Baritone Saxophone
- 3 1st B♭ Trumpet
- 3 2nd B♭ Trumpet
- 3 3rd B♭ Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 1 String Bass
- 1 Optional Synthesizer
(Harp Patch)
- 2 Mallet Percussion
(Bells/Marimba)
- 1 Timpani
- 2 Percussion
(Triangle, Suspended Cymbal)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E♭ Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E♭
- 2nd Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

Selected from a group of twelve songs by the “Chopin of Spain,” Enrique Granados, the texts present stories of *majos* and *majas* (men and women of Madrid) and their assorted liaisons. In the first movement, a *maja* states that, in no uncertain terms, she will sing to him...no matter what he says or does to her. “La Maja Dolorosa” is a *majas* sorrowful song of her love lost. The final movement weaves the tale of one of three *majos* (one discreet, one forgotten, and one timid). Enrique Granados was born July 27, 1867 in Lérida, near Barcelona. He is recognized today as one of Spain’s most important composers; one whose multi-faceted, often Nationalistic music, is instantly recognizable and distinctly his own.

NOTES TO THE CONDUCTOR

Originally scored for piano and voice, you can also find several fine recordings to hear the work in its original form. Because these songs are vocal-oriented, there are many liberties taken with expressions of tempi and dynamics. These songs were introduced to me by a university colleague, and soprano, Dr. Margaret Jackson, for whom I originally transcribed four of these songs to be performed with chamber winds. The experience of conducting these in a small ensemble setting with a highly trained professional singer provided great interpretive insight that I tried to capture in this version, hence the abundance of dynamic markings, articulations, and tempi variations.

A reference concert video of Dr. Jackson's performance with my original chamber group instrumentation may be viewed on YouTube by searching "Tonadillas-Troy University Chamber Winds."

It is my hope that you, your musicians, and your audiences will enjoy this wonderful music.



5 % A tempo

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3

B. Cl. *mp* *p* *a2*

A. Saxes. 1 2 (Cls. 2, 3) *p* *mp* *a2*

T. Sax. (Bsn.) *p*

Bar. Sax. (Str. Bass) *p*

5 % A tempo Solo - Play second time only

Tpts. 1 2 3 *p*

Hns. 1 2

Tbns. 1 2 3

Euph. (Bsn.) *p*

Tuba

Str. Bass

Synth.

Mlt. Perc. Bells *p*

Timp.

Perc.

rall. 13 *A tempo* *To Coda* ☉

Fls. 1 2

Ob. *p*

Bsn. *p* Solo *mp*

Cls. 1 2 3

B. Cl. *(Bsn.) mp*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *(Bsn.) mp*

rall. 13 *A tempo* *To Coda* ☉

Tpts. 1 2 3 *p*

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc. Trgl.

rall.

A tempo

D.S. $\frac{\%}{\%}$ al Coda

Fls. 1 2 *mf* *pp* *p* *pp* *a2 ten.*

Ob. *mf* *pp* *p* *pp* *ten.*

Bsn. *mf* *pp* *p* *pp*

Cls. 1 *mf* *pp* *p* *pp*

2 3 *mf* *pp* *p* *pp*

B. Cl. *mf* *pp* *p* *pp*

A. Saxes. 1 *f* *pp* *p* *pp*

2 *f* *pp* *p* *pp*

T. Sax. *mf* *pp* *p* *pp*

Bar. Sax. *mf* *pp* *p* *pp*

Tpts. 1 *pp* *Solo ten.*

2 3 *p*

Hns. 1 *f* *pp* *p* *pp*

2 *f* *pp* *p* *pp* *a2*

Tbns. 1 2 *mf* *pp* *p* *pp*

3 *mf* *pp* *p* *pp*

Euph. *f* *pp* *p* *pp*

Tuba *mf* *pp* *p* *pp*

Str. Bass

Synth. *mf* *pp* *p* *pp*

Mlt. Perc.

Timp. *mf* *p* *pp*

Perc. *mf* *pp* *Trgl.*



Coda

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3 *p*

B. Cl. *p* Play

A. Saxes. 1 2 (Bsn.) *p*

T. Sax.

Bar. Sax. (Bsn.) *p*

Coda

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass (Str. Bass) *p*

Synth. *p*

Mlt. Perc. *p*

Timp.

Perc.

11 *a2* **poco rall.** **pull back**

Fls. 1 2 *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

Cls. 1 2 3 *f* *p*

B. Cl. *f* *p*

A. Saxes. 1 2 *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

11 *All* *a2* **poco rall.** **pull back**
Solo *mp*

Tpts. 1 2 3 *f* *p*

Hns. 1 2 *f*

Tbns. 1 2 3 *f* *a2*

Euph. *f* *p*

Tuba *f* *p*

Str. Bass *f* *p*

Synth. *f* *p*

Mlt. Perc. *f* *mf* *p*

Timp. *f*

Perc. *f*

38360S *f* 11 12 13 14

A tempo

17

Fls. 1 2 *mp* *mf* *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

Cls. 1 *mp* *mf* *mp*
2 *mp* *mf* *mp*
3 *mp* *mf* *mp*

B. Cl. *mp* *mf* *mp*

A. Saxes. 1 *a2* *mp* *mf* *mp* *mf*
2 *mp* *mf* *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

Tpts. 1 *mf* *p*
2
3

Hns. 1 *p* *mp* *p* *mp* *p*
2 *p* *mp* *p* *mp* *p*

Tbns. 1 *p* *mp* *p* *mp* *p*
2 *p* *mp* *p* *mp* *p*
3 *p* *mp* *p* *mp* *p*

Euph. *mp* *p* *mp* *p*

Tuba *mp* *p* *mp* *p*

Str. Bass *mp* *p* *mp* *p*

Synth.

Mlt. Perc.

Timp.

Perc. *pp* *p*

rit.

Fls. 1 2 *p* *pp*

Ob. *p* *pp*

Bsn. *p* *pp*

Cls. 1 *p* *pp*

2 3 *p* *pp*

B. Cl. *p* *pp*

A. Saxes. 1 2 *p* *pp*

T. Sax. *p* *pp*

Bar. Sax. *p* *pp*

Tpts. 1 2 3

Hns. 1 2 *pp* *pp*

Tbns. 1 2 3 *pp* *pp*

Euph. (B. Cl.) *p* Play *pp*

Tuba *pp*

Str. Bass *pp*

Synth. *p* *pp*

Mlt. Perc. *p* Mrb. *p* *pp*

Timp. *pp*

Perc. Trgl. *pp*



III. El Majo Discreto

Allegretto ♩ = 160 (in 1)

Fls. 1 2 +Picc. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

Cls. 1 2 3 *a2 p* *mp* *a2 p*

B. Cl. *p* *mp* *p*

A. Saxes. 1 2 *a2 p* *opt.-1 player 8va* *mp* *a2 p*

T. Sax. *p* *mp* (Bsn.) *p* *Play*

Bar. Sax. *p* *mp* *p*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *p* *mp* *p*

Tuba *p* *mp* *p*

Str. Bass *pizz. p* *mp* *p*

Synth. *p* *mf* *p*

Mlt. Perc. Bells *p* *mf*

Timp. Tune: G, B♭, F

Perc.

pull back slightly a2 9 A tempo

Fls. 1 2 *mp* *mf* *ten.* *p*

Ob. *mp* *mf* *ten.* *p*

Bsn. *mp* *mf* *p*

Cls. 1 *mp* *mf* *p*

2 3 *mp* *mf* *p*

B. Cl. *mp* *mf* *p*

A. Saxes. 1 2 *opt.-1 player 8va* *mp* *mf* *p*

T. Sax. *mp* *mf* *p*

Bar. Sax. *mp* *mf* *p*

Tpts. 1 *mf* *p*

2 3 *mf* *p*

Hns. 1 *mf* *p*

2 *mf* *p*

Tbns. 1 2 *mf* *p*

3 *mf* *p*

Euph. *mp* *mf* *p*

Tuba *mp* *mf* *mp*

Str. Bass *mp* *arco* *pizz.* *mp*

Synth. *mp* *mf* *mp*

Mlt. Perc. *mp* *mf*

Timp. *mf*

Perc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc.

mp *p* *a2* *mf*

Fls. 1 2 (Ob.) *mf* 25 *mf* Play *a2* 29

Ob. *p* Solo *mf* *mf*

Bsn. *mp* *p* *mf*

Cls. 1 2 3 *mp* *p*

B. Cl. *p* *mp* *p*

A. Saxes. 1 2 *p* *mp* *p_{a2}*

T. Sax. *p* (Bsn.) *mp* Play *mp* *mf*

Bar. Sax. *p* *mp* *p* *mf*

Tpts. 1 2 3 *p* 25 *p* 29 *mf*

Hns. 1 2 *p* *mf*

Tbns. 1 2 3 *p*

Euph. *p*

Tuba *p*

Str. Bass *p* *mp* *p*

Synth. *mp* *mf*

Mlt. Perc. *p*

Timp. Change: F to D

Perc.



37

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

37

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc.

div.

a2

a2

tr

A bit slower

53

Fls. 1 2

Ob. All div. p mf

Bsn. All p mf

Cls. 1 2 3 p mp

B. Cl. p mp

A. Saxes. 1 2 p mp p

T. Sax. p mp p

Bar. Sax. p mp

53 A bit slower

Tpts. 1 2 3

Hns. 1 2 p mp p

Tbns. 1 2 3

Euph. Play p mp p

Tuba p mp p

Str. Bass arco p mp p

Synth.

Mlt. Perc.

Timp.

Perc. mp



pull back

A tempo

68

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc.

f *mf* *a2* *pizz.*

pull back A tempo 68

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Synth.

Mlt. Perc.

Timp.

Perc.

38360S

69 70 71 72 73 74

Change: G to F

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